

BACKGROUND MEETING WITH LAYOUT MEN

on

SNOW WHITE

November 23, 1936.

Those present: Dave, Sam Armstrong, Maurice Noble, Albert
 Huerter, Hugh Hennessy, Mack Stewart, Tom
 Codrick, Terrell Stapp, Charlie Phillippi,
 Harold Miles, Charles Payzant, Bob Kuwahara,
 Ken Anderson, Tenggren, Hal.

(Dave explains the purpose of this meeting is supervision and authority of layout men - problems pertaining to backgrounds and layouts).

DAVE: I have a system of working this stuff out I would like to discuss with you. Any suggestions you have I would greatly appreciate. I have tried to follow the basic workings of the shorts; with one exception - that is the layout men on the shorts whom I have always considered an authority - I find it impossible to work on that idea on the feature. I feel a definite head is necessary too, on color - on supervision of color throughout the picture. Under this head, I see the necessity for each layout man being the controlling factor for his particular unit. I have designated Sam to be in complete authority as to the keying of the picture in color, and to have final okay authority on all prop coloring, backgrounds, figures, etc.

After we have once established the basic coloring on the dwarfs and Snow White, I think we will get it worked out. There will be times when we have candlelight, moonlight - different kinds - that I think Sam should work with each unit layout man to get what that director of his unit has in that particular sequence. As far as Sam is concerned, the layout man is to work with Sam and talk over the desired result for that sequence. Sam is to have the final authority for okay. Because if one unit is handling one sequence and someone else another, and each were in complete authority, we wouldn't have the same keying. Therefore, Sam will know the keying in both sequences and get better unity.

2.

DAVE: Now Albert comes next. There is Sam, Albert, Charles. Then Tenggren, Bob and Miles. The other men all have definite places. Albert would have general contact with the whole picture and I would say that Albert was principally responsible for the keying of the character - nothing to do with the color. Albert to be the Supervisor of the keying of the picture - interior of the dwarfs' house and all exteriors - woods, sunlight, dark moonlight shots - Albert to watch that closely. For that reason mainly, it would be necessary for each layout man to work with Albert. Tom, who is handling the interior of the dwarfs' house and Terrell will work together, but pass through Albert so that we have the correct character of the dwarfs' house - so it is with the exteriors - Mack and Charles. Albert is to control the keying of the character throughout the picture - is that clear? I am putting Albert in a Supervising capacity. He is working with us to bring the character out. It will be through contact with Albert we will get the character we are after. Phillippi has been on the picture quite a while. I want to suggest that we go to Charles on any problems as to layouts and setups. Charles is not to go around in the rooms but whenever there are any complicated problems I think it would be good to see him. He hasn't authority to change a sequence but is there in a helping capacity.

Tenggren is in another capacity. As I see him, he is more or less working on preliminary story - working with the different units for mood and keying of that particular sequence. He has nothing to do with preliminary work. He is to work with the layout man of that particular unit - to assist in building the sequence. I think Tenggren has a great deal of ability along certain lines and we should use it. If we don't, we are wasting a man. This applies to all our co-workers - we should listen to their advice and make the best use of their abilities - work closely with them and see what they are suggesting. If it is a good point, work it in your scenes - also talk with Albert and Sam.

Bob at present is what we call a floater, so is Harold Miles and Tenggren.

3.

DAVE: It is an important position. I find the units fighting for these three men. As Mack knows, Jaxon was fighting to get Bob away for preliminary sketches. Albert has a good understanding of atmosphere and we should use him as much as we can. In a situation with Bob and Tenggren - don't try to use them as errand boys - all of them are working on the feature and have a great deal of ability - therefore when you get Bob in you don't treat him like an errand boy - because he is a specialist in his own line - use these men to the best of their ability. Have I made myself clear? I have covered the five units - you fellows are in complete authority in each unit. Under the directors naturally. I should never interfere with the director's wishes - the director works with the layout man - and he has the authority with these different scenes - the only difference is when we start to turn the stuff over to Sam, have Sam responsible for the finished result in color.

If you have any better ideas, I would like to hear them. The layout men must have complete supervision of their own unit. You are responsible and in complete authority. No man except Sam is more so - except final keying.

Regarding Albert. Walt sees Albert used a different way. The rough Layout should be rough - I don't mean incomplete, I mean a completed rough, but turned over to Albert for character keying - that is to see if you are out of line on your character - for example: if a large support were too thin, the time for Albert to catch it would be before it got to the animator.

There seems to be a slight difference of opinion on this - someone brought out that he was more valuable on the finished setup. I don't agree. I think it is too late to catch that. For instance, Albert sees a tree that the layout man made - the layout man has tried to make good composition. Albert says, "I don't like it -- etc.," - that is where the authority of the layout man comes in - "it must go thru for various reasons, animation, etc," - the other one is that if it does not have to do anything with animation, Albert can help by telling you to change the tree.

4.

DAVE: Albert is to check on composition and check on drawings. If you fellows are not making the interior of the dwarfs' house right, he must tell you that - the same with Codrick. Terrell should have to follow him. (on int. setups). I want to bring this up. When do you think we should submit our layouts to Albert for checking on character and suggesting. I say that it must be done when the scene is first completed in the rough before it is turned over to the animator. I would also like to add if it is a long shot of the room any closeup the layout men might have, it is not necessary that you check with Albert - unless there is a great deal of composition or proportions.

Usually, the key backgrounds should be checked with Albert. When do you think it is best to give your work to Albert? He has it twice - before it goes to the animator and when the work is moving toward the Inkers. He must see it in the final cleanup stage. My opinion is that he has to have the background twice - especially if it is a key background.

TERRELL: I think it should go before it goes to the animator and later on.

CHARLIE: He should see these things before they go to the animator. If there is anything that comes in contact with the animated character, Albert should see the object first.

(AGREED BY THE REST)

(Tom felt that if Albert could see the key background - it wasn't necessary for Albert to see the closeups).

TOM: Until the finished stage - then every background should pass thru Albert.

(It is agreed, excepting Tom, Albert should see the b.g. before it goes to the animator).

CHARLIE: Speaking of the things the animated character comes in contact with - it is easy to draw something to them and not have the same feeling Albert gets in it - I think you should show just the incomplete rough - but things the character is working with should be finished. Such as part of a table, etc.

DAVE: Let us say Tom later got the b.g. back before too much work is done on a completed rough - Albert gets to look at the b.g. before final is worked on - with what you intend to put in the scene - I would like to see Phil work up his layouts in the rough until they have been okayed in sweatbox.

5.

DAVE: to move through to cleanup or Inkers so that there isn't this great loss of time caused by throwing out scenes later in sweatbox and changing them about. (looking at board drawings) I know there is a great deal of work on these. It is the same system we use in animation. The animator is now required to get his scene approved in the rough before he is allowed to have it cleaned up. A few years ago, it was all cleaned up before anyone saw it. I am only trying to save time. Make a general rough and if the scene stays in we will have the opportunity to dress them up. Let us keep our stuff in the rough until it has been approved in sweatbox to be moved thru for cleanup or Inkers. We shouldn't spend so much time on them. This stuff is going to be changed too.

Here is something that Albert should have. When he gets the background so that he might check it, he should have a few master setups or half of the action as conceived originally by the layout men - whether there are little animals in the scene or whether dwarfs or Snow White. Take this scene (at drawing), Albert should know whether there are a lot of animals looking around in here - he doesn't know and he can't check the relative size of all of these unless he has those figures. I was talking to Albert how we were going to gauge the relative size of the dwarfs with the toadstools - when the toadstools are only two or three inches high - how are we going to get the relative size? You should give him setups of the dwarfs march. We find there are dwarfs marching thru the woods - it is important that the toadstool should work in relative size to the dwarfs - turn over the scene that you give the animator, to him. Another thing, the animators make the dwarfs half a head higher - I think that Albert should have the completed animation drawings so that he can check that. You turn over this b.g. for him to touch up at the end and it is unfair with the changes made. Tools thrown in, etc. In order that we can hold him responsible for keying, it is necessary to give him animation drawings.

CHARLES: Say you make the layout in the rough to go with a scene of the dwarfs and you give it to Albert. Will he change anything then? Say the dwarfs don't contact anything. It is in the rough. Would you give it to Albert?

DAVE: I would.

6.

CHARLES: Now Albert will make the changes - trees either larger or smaller? He will outline and suggest?

DAVE: Yes, in this first stage.

CHARLES: Then it goes to the animator - and the animator makes the dwarfs higher - his gauge is all wrong then.

DAVE: The thought that this stuff should be turned over to Albert is because the thing is entirely out of character with our picture - Mac did his best and Payzant, but we find according to Walt it is entirely out of key.

Why should that background be allowed to move thru to final okay for cleanup or inkers before Albert ever sees it when the rekeying of the background might have made a great deal of difference as to your general direction or the size of your dwarfs because it is entirely out of key. So I am open for argument. It is necessary for that to be keyed properly in the rough. (pointing to dark backgrounds on second board) It is the character of the background Walt is objecting to.

----- You mean atmosphere?

DAVE: Walt objected to the rock formation and the handling of the trees. They are not at all like he sees them. They are not fairy-land type of stuff. They are on the eerie side. Dark and dank. Too much jungle.

CHARLES: That is why they were brought down (for display). I wonder do they (animators) always change the dwarfs?

DAVE: They do for Tom. There are certain animators that make a practice of that.

KEN: After the first rough comes back you find the background doesn't fit the animation at all - he will register to the prop he works with, and when he stands up he is about a foot off the floor; and you have to make it all over again before you hand it to Albert.

CHARLES: Isn't it loss of time when they are going to change things anyway?

CODRICK: I think the layout men should use their judgment because I can imagine Albert has a lot of work with 5 people coming to him - at a stage when it isn't yet given out to the animator - there are 10 scenes, 9 of them are dwarfs and are about a third larger.

DAVE: That condition exists and I feel it can't be corrected with the animator.

7.

DAVE: Can't be corrected with the animator. The trouble is after the animator has spent two weeks on a scene, we can't ask him to reanimate it.

CHARLES: That was why I was wondering if you did not come too early for Albert.

DAVE: It was just my idea to bring out a point here - about Albert knowing contact points and props. I think Albert should see the interior of the house where the animator is going to animate around to. I think it should be corrected before the animator gets it. Albert need not see all this stuff in the rough. We are having the meeting because we have so many units. It is necessary for the newer men to work closer with Albert because he is keying the background. I think Terrell is wrong to lay out the sequence - turn it over to the animator and when animated to come in with his work to Albert and he finds it all wrong. What should we do about it?

CODRICK: For instance, in the case of the character passing behind a post as you mentioned if that setup is taken into Albert and he decides the post should be wider and it is made that way and turned over to the animator and he animates it and enlarges the character again - so that when you finally picked up the rough originally made, you found the setup had to be enlarged - you can only enlarge everything with the exception of the post which would throw the post off - what about that?

DAVE: If they made the character larger and it went in back of the post, it is simple to make it larger - if he contacted one side, it is easy to make it larger - but on both sides, what is the answer?

BOB K: Make the animators work in the size if possible.

DAVE: They won't do it. They have the model but the first thing you know it is twice the size - we can't gauge it in sweatbox until it is turned over to Tom.

CODRICK: You almost have to allow the animator that fault. I use to worry about that. I didn't check the animation with the b.g. I believe that is rather unfair as they are working; to tie them down runs into trouble. We should correct that and should not tie them down with another problem. It is natural for them to get in that difficulty. The only way we have done is take the stuff in a rough form and when okayed, we get a notice and make a tracing of some of the drawings and check the tracing with the background. Nine cases out of ten there is some adjustment to be made on the background.

8.

DAVE: Let us say this - on layouts that have any contact with the animated character - and the character contacts particular props - the layout man should in the rough, take it in for Albert's approval. Do not need to finish in more than the background, except general perspective. Make sure you are in line with the keying of our character and submit it to Albert for approval. When the background is being finished up, we again take it to him for final okay and checking on keying. I still say that Terrell should work closely with Albert and Tom. Mack, you have to work closer with Albert. In your case, Mack, submitting enough roughs to Albert to get the feeling, and with you Terrell, when you start making interiors look at the stuff that has been approved and take it in to Albert to see if you are in line. We don't want to overload Albert - it is your responsibility - don't work too detailed on the stuff when you are just starting on the picture - there are also some layout men who are working for a general feeling of background effects - that type of b.g. should be worked up rather well in the rough.

A great deal has to do with lighting and setups and there should be a general discussion with Albert. Tom establishes perspective and definite placing of props as far as he needs to. Tom is concerned with the animating problem. Mack can't just make a pan - it has to be finished pretty much in the rough - Tom not so.

CODRICK: In this particular case of Mack, if he got suggestions from Albert first then made his rough starting out from the beginning with the proper feeling and atmosphere suggested by Albert, the only thing Mack would have to bother with would be to keep the proper relative sizes - he might have to lengthen the pan suggested - when he go thru with his rough, he would be closer at that point to what was wanted; instead of going ahead with just his own ideas he should first have Albert give him atmosphere suggestions.

DAVE: Why didn't you do that, Mack?

9.

MACK: I had to have something to show Albert.

HUGH: It would take him some time to figure that out.
(Hal suggests having Albert in all story (final) conferences so as to familiarize himself with what was needed in the various sequences - but the suggestion was vetoed.)

DAVE: I think Albert knows the character of the picture better than anyone and when we present hillside shots - interiors - woods, etc, moonlight scenes - Albert knows the character of the picture enough so that there need not be a minute discussion - if the layout men will present how he wants the dwarfs' house to set and general feeling of the b.g's, he can turn it right over to Albert and Albert would be able to follow it thru.

What I am trying to do is to keep the thing simple. (to Albert) It seems to me if a man brings in the drawing of the castle, it is not necessary for you to be in on any conference. (to the others) He is only putting character in it and not the mood. We present our problem in a drawing. Albert is not to change our mood or setup. We want the character sitting in a chair - he can't put her on a soap box - I am only trying to follow thru what is Walt's desire in regard to Albert. Anything I am saying here you find is not a good system of working, let us change - but we have to have some understanding between all of us. Each man here is an expert in his line - I want you layout men to work with Tenggren when he comes in figuring he is an expert - figure to get his ideas and work with him - don't treat him as an assistant to make sketches - you have to use this talent the way it is supposed to be used - I am speaking of Tenggren, Bob and Biles. Here we have Albert and he has talent. I want you to use it properly. It is a big job and we want to get our picture out.

Phil is a man who has a great deal of experience and we should go to him with problems - Charles might be able to give an answer to it quickly - Use Hugh, Tom, Mack - Now to go back to this layout problem with Albert - we all agree that in a case of Tom's work where we have action only and need to establish prospective and props, it is not necessary to contact Albert unless the layout man is far enough ahead to finish his backgrounds. Or the stuff like Mac's. I don't agree with Mack he had to have something to show Albert, inasmuch as he had a dozen backgrounds of this type (on board) and Walt criticized it as out of character.

10.

DAVE: I think you should have (Terrell too) gotten some of Charles stuff out and looked it over and talked to him and gone in to Albert with little thumb-nails, telling him you looked at Charles' stuff and that is a general thought and had he any suggestions - He might not have any. He might suggest something that he feels should be different - such as for dark woods he suggests pine trees - oak for sunlight thru trees - on the hillside he suggests only bushes and flowers and no trees. (Mack's stuff) I think you should have gone to Albert about detail on the deep forest - I thought it was pretty well finished before going to him. Terrell, I think should study Mack's backgrounds and discuss with Albert and make a few thumb-nails - Albert might say "we don't want so many beams, etc" that is what I mean. Work closely together with each other.

There is a suggestion and a good one which I would like your okay on - that we have a final meeting - a conference on each sequence for layouts only. For instance, Mack has just finished his sequence - Mack would like to present the finished layouts to all of us as a whole to see if he is on the right track. This would be in rough form before the stuff is turned over to the animator. We would have this meeting. These backgrounds would be put up and all the other layout men would become familiar with this problem and make suggestions or helpful criticisms. I think this should occur once every two weeks - that we look at someone's completed sequence.

CODRICK: The most helpful time to the individual layout man is at the time the scene he is working on is okayed on the board as far as general story continuity is set and ready to go into layouts - at that point the other layout men come in - they might have some suggestions before he starts in making his layouts.

DAVE: This would be right after the final story okay - now what do you think of - it - on everyone's sequence.. when it is finally okayed by Walt to move into production, then we could have one for all of us - (all layout men). We will set on that. All you have to do is call for the meeting. It is a good idea. Particularly as lots of people will be handling the same kind of interior and exterior. For instance, someone handles the dwarfs coming in - later on, we have them going to work - and they must be tied in together.

11.

DAVE: And later on, they find the witch and we must check those. The witch sequence is coming up next - we ought to call a meeting.
(Days best for meeting are Wednesday or Thursday.)

One last thing I want to say. There was a suggestion that we have someone to key the picture throughout with color sketches. The picture viewed as a whole. It is the keying of the mood of the picture. Sam has been doing it. Sam keys his sequences before he starts working on them. Codrick's stuff should show keying so Sam can see what is going to be done. In the future, key the picture beforehand. Incidentally we need a unity of thought on this, Albert to retain one phase and Sam the other, and we as five units, working together as a whole, and I think we can come out alright.

Anything you want to bring out before we go into discussion?

CODRICK: I have another suggestion - why would it not be a good idea if we selected about a dozen typical backgrounds of interiors and exteriors to be photo-stated so that copies could be given to the layout men as a general key in treatment of backgrounds and layouts?

DAVE: It is a good suggestion. But if we photo-stat a particular thing - we might give it to Mack and he would draw in trees and Albert says, "No we don't want any birches," aren't you afraid it will get away from us? If we try to follow that particular thing we might get too similar backgrounds.

CODRICK: They should understand their own problem, but it would give them an idea as to what had been done. Hugh and Charlie's backgrounds ere especially helpful around the house and in the house.

ALBERT: Backgrounds which are okayed.

DAVE: We are having some model props - doors, etc - do you see any objection to that? Having models made of it?

HUGH: There should be some models made of the house - interiors and exteriors - What about wood stuff?

TERRELL: Exteriors can vary so much.

12.

DAVE: On interiors we would all agree. On certain backgrounds. We should place (about) four backgrounds on a sheet - and two if they are pans - one above and one below. I believe that we should just deliver to the animator a tracing - what do you think?
(AGREED).

If the animator is allowed to work on the master background, Albert can't do anything with it - we don't want the good background to get cute.

Charlie's drawings might be too detailed but we now have something worked out. If you are going to do roughs, will it be alright to send the rough alone or make a tracing of the rough?

DAVE: I would say make a tracing.

I know there is so much changing it is the wrong system. I have seen some very finished work presented to the animator for the first time. As long as you get the idea down for the animators, it is all that is necessary until we get a final okay; figure the time saved, not in having finished them up complete. It is not necessary to finish (shade) every last portion of the scene before the animator gets it. All we want to do is to save time. Let's try not to make backgrounds over when we could have talked with Albert ahead of time. Is there anything else before Sam runs his color tests?

HAL: First of all, I want to know how to work with the Effex Dept. Codrick has asked me to have the man who is responsible for the Effex on his sequence to talk it over with him. Before the scene is finished as a final check.

CODRICK: There were things that came up later that might be an improvement in the effex. For instance, if something came up later that would add more to the effect, it would seem wise to have a final check with layout men.

DAVE: Do you mean animation or color?

CODRICK: Animation.

DAVE: The system on the shorts it that Cy is called in at the time the scene is given to the animator. He might not get the effects for a month - the animator is in complete charge of his scene. He must dictate his effects. In this picture we should work with the layout men and director in conjunction with the animator as to the final check.

13.

HUGH: On sequences 3-C and 3-D, I have talked them over with Ham and there are going to be a lot of effects - when we are going to turn it over to Cy, would we have a girl take notes?

DAVE: Yes.

CHARLES: I have asked Cy's opinion before we made the layouts but never dictated anything in the way of instructions on forms for the Effex Dept. because Ham said wait until we get ready to turn it over.

DAVE: He must have given the Effex Department something - they are working on it.

HAL: The layout men might have some certain effect that Ham was now aware of.

Charles knew about water in one scene and Ham didn't know about it.

CODRICK: That was what I was thinking. After the animator passes the stuff thru Cy, it might be wise if the Effex Dept. made a check with the layout department in speaking of the water.

DAVE: It is alright - but Ham has to be in on that.

When the scene has been okayed in the rough for cleanup, that is the time we have always sent the scene to the Effex Dept. In this picture, it might be necessary to have the effects in the rough for okay. There are some cases the animator has to check with Cy, and the director might not be in - now are you going to catch it?

CHARLES: All the stuff should be written down.

DAVE: Every scene that goes to the animator is in accord with the director's desire, what is going in the scene, etc.

(On instructions) Everybody is going to have them. The animator is the first one to get the instructions - then Sam and Hazel. Aside from that, we are with-holding the rest of the copies for changes. When changes are made, we will release the copies to various departments. As the scene progresses so will each department receive instructions - with a complete description of the scene; applies to cleanup, Inkers, painters, etc.

Every unit is going to be required to make the same setup - general feeling of the scene - what goes in it - lighting, mood, etc. Copies will be available for everybody. Perce is making them on his stuff - and we are using it in each music room.

14.

CHARLES: Any of this stuff been made out on 3-C and 3-D?

DAVE: No.

CODRICK: How are additions or changes going to be taken care of.

DAVE: Changes occur while the animator has it in his hands. Corrections are made this way. Once every two weeks, the animator's detailed scene instructions is picked up and he has corrections made on the scene - that is made on Bee's copy, Sam's and Hazel's - but no others.

CODRICK: Something might come up in the layout room - there might be a change in the idea of the effect - or an added effect - for instance the animator has it - the question comes up - another type of effect - how should those changes be taken care of?

DAVE: We tell them to do it. To add the explosion - he makes a notice on his scene that an explosion takes place here - that is the master copy that is picked up - it is only the animator who knows what he does, therefore he has to keep his copy up to date on each scene - then we make his corrections on the outstanding copies and we're not going to release them until it is necessary. Those corrections are picked up every two weeks, so there is an up to date scene movement. On any questions, we only have to look at the animator's desk - the complicated system they have on the shorts is no good - the animator is responsible for the continuity on his desk - call him.

HAL: You suggested in final cleanup test to show the final background.

DAVE: Tom suggested to have the picture reshot for background only so that you layout men can look at the b.g. and see that it works with the animation. Tom's idea is to look at the scene on the screen and it is a good idea. But the trouble is we cannot see our cleanup animation if we do it at that time. We are trying to use a gray ink line on the b.g. to be presented with the penciled animation to be okayed for Inkers - which would not interfere with our animation - we don't want to shoot the picture twice - Lee is working on this now - As soon as we have perfected it, we will

send you slips on this - the idea is when we get the final set of cleanups to be okayed - we will have a final check with the background.

Is there anything else?

(Dave then explains the scenes which have already been animated and which are now in production - as they are run on the screen)

DAVE: What do you think of the dwarfs?

CHARLES: Their jowls flop around too much -

BOB: They have too such movement at times -

DAVE: Do you get a feeling of character - who they are?
(generally agreed the dwarfs were pretty definite)

(SAM RUNS OFF COLOR REEL OF BACKGROUNDS)

SAM: Some of the stuff is short animation tests - different stages of developing color for Snow White. On the candlelight, we used a direct tracing from rotoscope - with the effect worked into it.

DAVE: Walt likes dark backgrounds for trees, forests -
(candle effect is generally liked)
(explanations were made regarding natural coloring -)
(filters used to dispense with repainting in some instances)
(Some discuss use of air brush cells)

SAM: Even in the bedroom sequence, Walt is talking about the dark background - holding down the details in the b.g.

DAVE: All the interiors seem to be the same key of color. By proper handling, I assume you get the same richness as you see on Snow White at the door.
(Sam explains that he is trying to cut out the painting of cells - and technical short-cuts he is trying out)

DAVE: (to Albert) Albert, give a general idea of what is on the walls.

ALBERT: These are all finished backgrounds - there is nothing I can say.

SAM: (of the table) Walt has always conceived the table as being worn and old and shiny.

16.

DAVE: Anything you would like to point out? (looking at Charles' and Tom's drawings)

(to Charles; pointing at one of his pictures) Can you give us an idea how you came to this approach?

CHARLES: They were drawn and given to Albert and he changed them.

ALBERT: When I worked on the living room, I made every other beam - there were four beams. I took two out - and made the other two everywhere - made it simpler.

KEN: You thickened the doors up - gave them heaviness and weight.

ALBERT: Yes. Even tables. Made the top board heavy. I found it necessary to thicken the doors - sometimes in the windows too.

CHARLES: There is a table scene over there - might be something on the idea.

DAVE: Albert changed the carving. The way Albert has dressed this up is more in line with Walt's idea how everything is carved, (on some of the furniture) Albert has put owls on them. That is what Walt sees.

I almost forgot to get to Mack's sequence - Walt criticized it as being out of character. It is too eerie. (MINE SEQUENCE) It is too mysterious looking. More the type of thing to use with the witch.

ALBERT: It looks too much like a southern swamp - too much stuff hanging. It is not simple. (looking at third drawing; second board) too much technique - it is alright for an illustration - the rock formation not nicely handled.

DAVE: (looking at bottom drawing) Walt liked it best - doesn't want any trees in the opening -
(re: live action) set up the camera with George Gall - be sure to shoot white sticks in back of Snow White - only on pans so that as the camera is following her along, Ham will see her - when you see this coming up - anything that is going to be rotoscoped, Prince - or Queen - get in touch with the fellows who have been going over there. They take charge as to setups over there -

Are there any other important questions to bring up? (write them down and we'll bring them up later - if it has not been brought up tonight.) Let us figure on a meeting in approximately three weeks - and we will bring up more of this detailed stuff. (meeting set for December 7th).